



Early Journal Content on JSTOR, Free to Anyone in the World

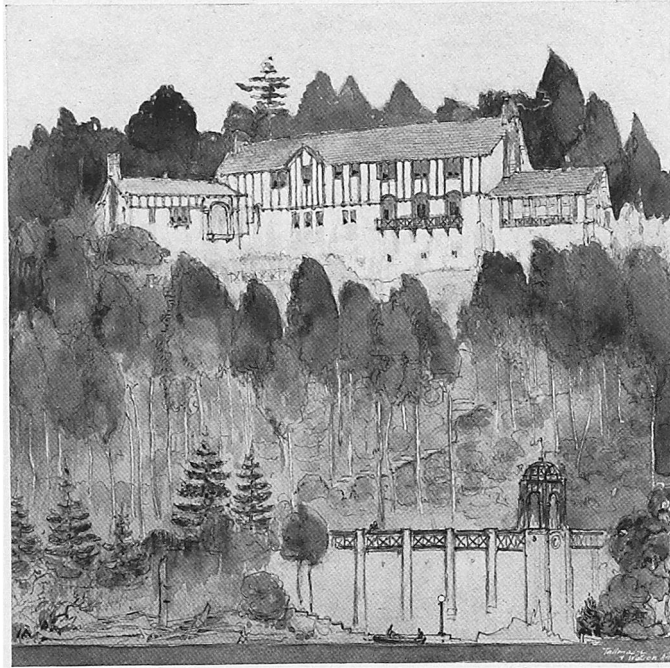
This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.



SKETCH OF A HOUSE FOR CHRISTIAN WIEHE
By TALLMADGE & WATSON, ARCHITECTS, CHICAGO

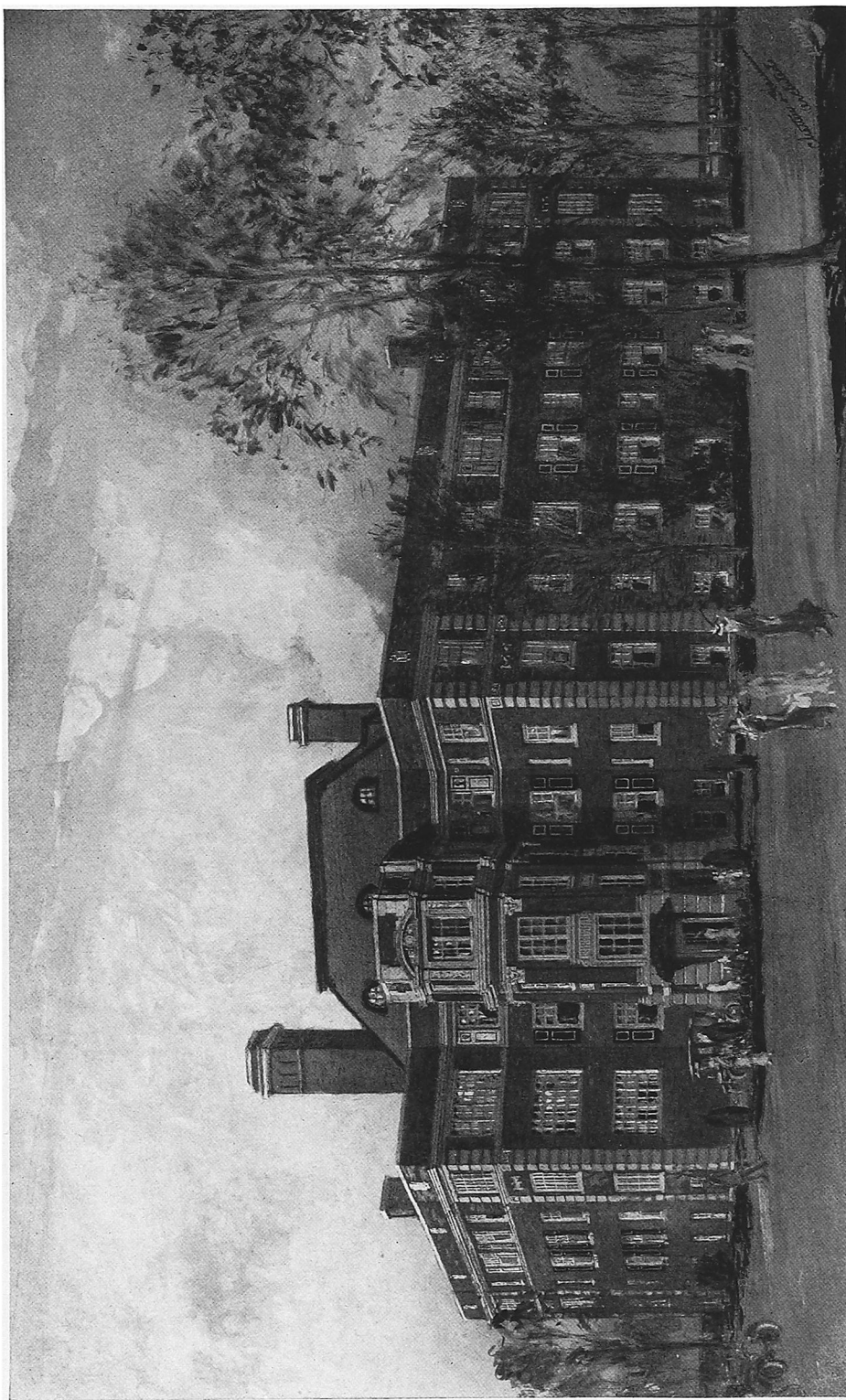
The Annual Chicago Architectural Exhibition

By EVELYN MARIE STUART

EVERYWHERE one hears the comment that the twenty-eighth annual Chicago Architectural Exhibition is one of the most interesting events of its kind in the history of the Art Institute. Such displays are far from being of the least significant kind since architecture is the most essential, stupendous and impressive of the applied arts. Through such an exhibition, indeed, the growth of city and nation is displayed in a panorama of pleasing bits from the pageant of building operations. Skyscrapers and steeples, warehouses and mansions, pleasure gardens and scholastic halls of learning, vie with each

other in claiming and holding attention as the story of civilization is told through picture and plan.

The display under consideration differed from the former shows in that it represented the Illinois Society of Architects and the Illinois Chapter of the American Institute of Architects as well as the Chicago Architectural Club. In addition to this some of the best exhibits from the Architectural League show in New York had been invited, so that the exposition could be expected to be more comprehensive and broader in its scope than any of its predecessors.

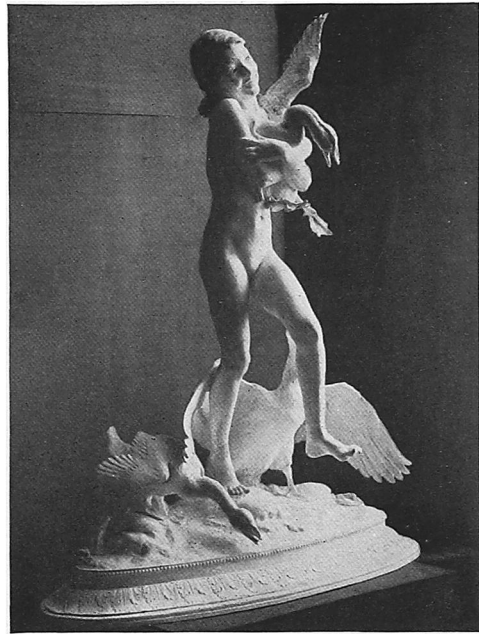


A CHICAGO NORTH SIDE APARTMENT BUILDING
By CHATTEN & HAMMOND, ARCHITECTS

—Courtesy Chicago Architectural Club

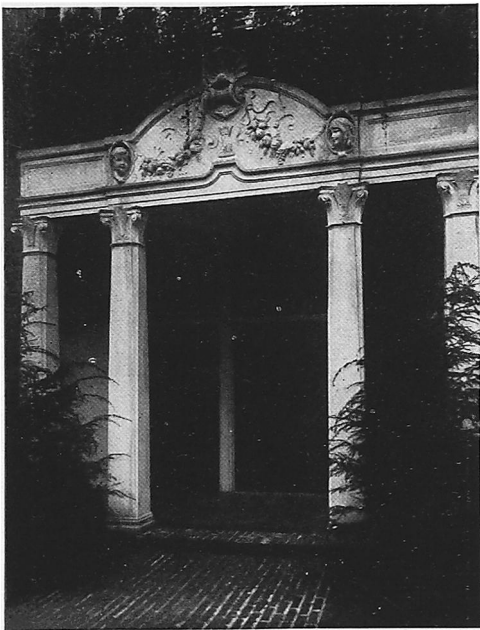
It is doubtful if, to the lay observer, the show did not offer as much news of the world and its work as it did of the development of American Architecture, for here were views from China, Manila, Hawaii and the California Expositions, plans for the amphitheater in Arlington cemetery the proposed boulevard link for Chicago and many other great enterprises suggested, begun or completed. America's importance as a world power seemed foreshadowed in some of these undertakings, particularly that of the government center at Manila, shown in a series of photographs of completed structures and plans and drawings by William E. Parsons.

It will be remembered that the late D. H. Burnham, the great city planner, had worked out a plan for this center and it is inferred that the efforts of Mr. Parsons have been along the lines of the Burnham plan. About the Central Park are grouped the buildings of the capitol, the hotel, clubs, hospital, municipal market and university buildings, all in a style suggestive of Span-



"THE GOOSE GIRL"
By CARL BITTER

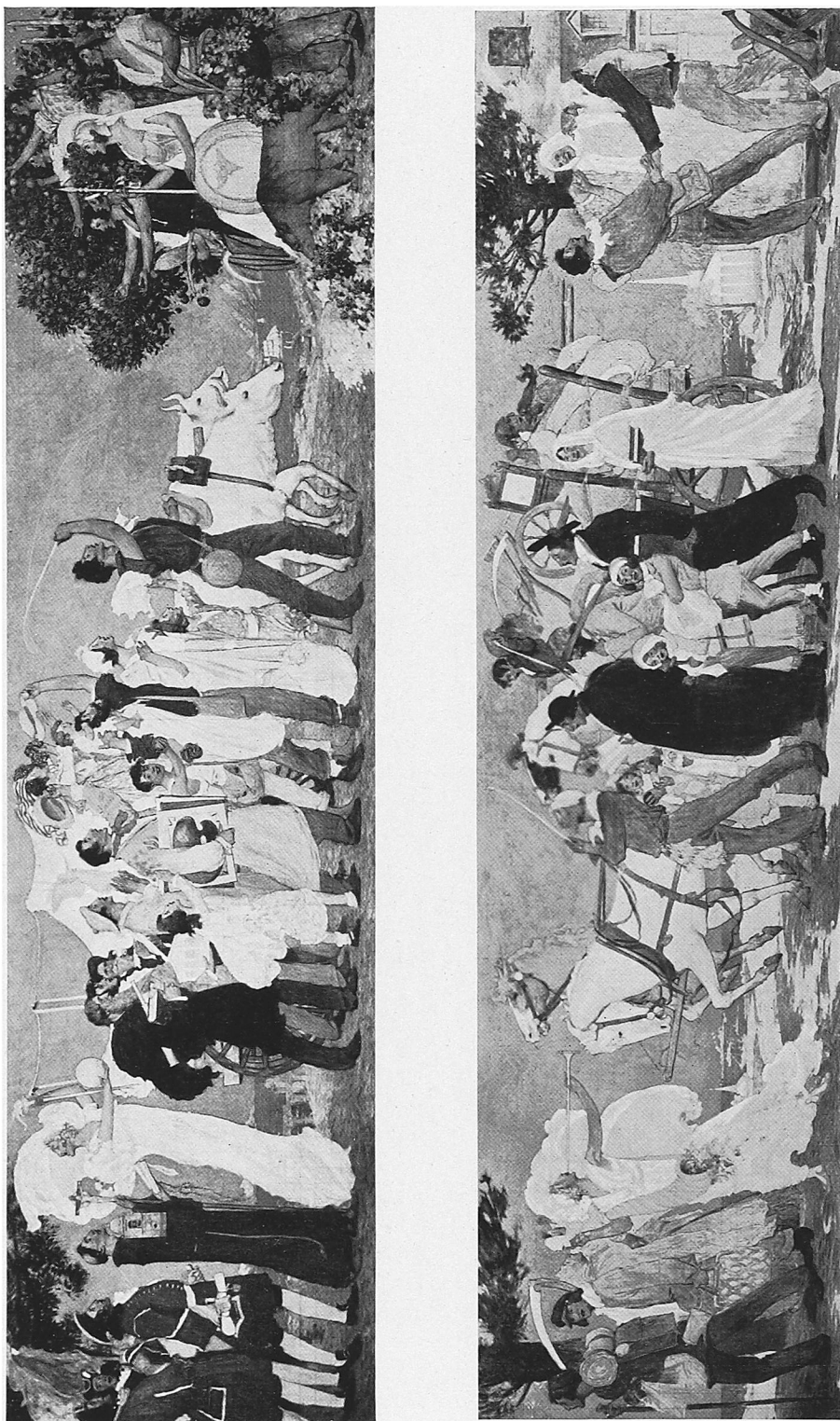
—Courtesy Chicago Architectural Club



DETAIL OF AN ENTRANCE
By ALBRO & LINDBERG, ARCHITECTS
—Courtesy Chicago Architectural Club

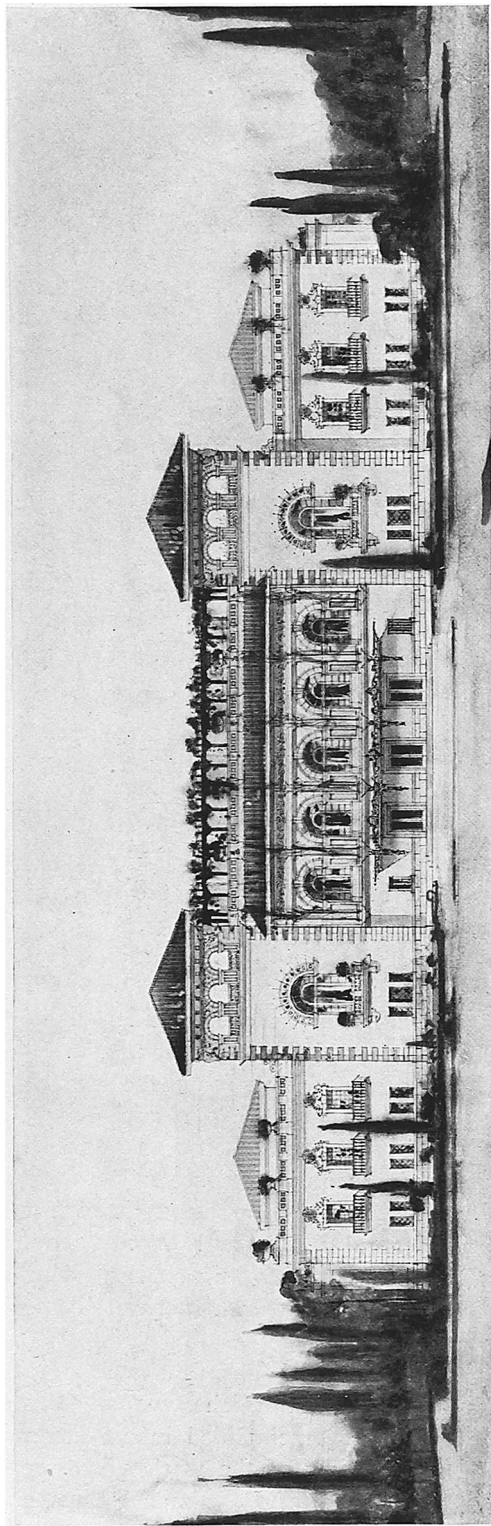
ish influence and thus in keeping with traditions and climate of the islands. All these buildings with the exception of the capitol have been completed and the views give an impression of picturesqueness and substantial utility. The University with its normal school and affiliated colleges, brings out the interesting fact that the Filipinos themselves contribute willingly to the cause of education with a creditable thirst for knowledge.

Another surprise from far away lands is the University of Nanking, China, and Shantung University, Perkins, Fellows and Hamilton, Chicago, Architects. That such institutions exist, largely through the beneficence of American capital, and that Western Architects have been employed in their designing is in itself news to outsiders. Those in the profession find fresh inspiration and delight in the wonderful adaptation of classic Chinese models to modern building enterprises. For the structures of the former school, wherein



TWO PANELS DEPICTING THE WESTWARD MARCH OF CIVILIZATION FOR THE PANAMA-PACIFIC EXPOSITION

By F. V. DU MOND, ARTIST, NEW YORK



By FRED M. HODGDON

WINNING DESIGN, CHICAGO ARCHITECTURAL CLUB TRAVELING SCHOLARSHIP COMPETITION, 1915

the sciences of modern civilization are to be taught to re-awakened China, are most decidedly and appropriately Chinese, with wonderful ornamental tile work of ridge-pole and overhanging cornices that reached the perfection of exquisite roof treatments hundreds of years ago in the Celestial Empire. Thus does present day culture pay tribute to that of the past, thereby linking the old and the new civilization. The roofs of the new buildings like those of the old are carried out in tiles, whose wonderful celadon, hues of blue and gold, only the world-old craft of Chinese potters can produce.

Pond & Pond exhibit another interesting American achievement in China in the proposed United States building at Shanghai which is to be known as the Burlingame Ward Memorial.

Holabird & Roche contribute a view of the Deering residence at Honolulu, H. I., and where have we ever seen its like, so low, so flat and square, and yet so full of serene dignity? How cool it seems under the tropic sun, how much an appropriate part of this scenery! One can fancy that there are inner courts, beautiful with fountains and flowers, and that from the flat roof the sunset upon the mountain top and the coming cool of the evening might be enjoyed.

What a wonderful age, what a wonderful country, what an opportunity for the builders' art, is the message of the exhibition with its exquisite bits of beauty from the palace and gardens of many a modern Croesus and lesser offerings of comparatively unassuming but alluringly comfortable and harmonious homes. The architect, indeed, works with nature in enhancing the effect of the landscape and, for this reason, designs for houses in different climes, with varying aspects of valley, hill and plain, must, of necessity, differ; for they must be in keeping with the natural features of the



SKETCH FOR A HOUSE IN OAK PARK, ILLINOIS —*Courtesy Chicago Architectural Club*
By LAWRENCE BUCK, CHICAGO

country and with its traditions of civilization and romance.

One of the best examples of the adaptation of architecture to landscape and tradition is to be observed in the buildings of the San Diego Exposition by Bertram G. Goodhue. Readers of the *Fine Arts Journal* will recall the article in the March number treating of these buildings and their significant Spanish Colonial Architecture, with the rich ornaments so effective under sunny skies.

It will doubtless come as a surprise to many that there exists among us a well defined and recognized manner of residence building known as the Chicago style. This is the fashion of the broad and brooding bungalow, with spreading overhanging roof offering the sheltering suggestion of the wings of a mother bird. This style is said to have been originated by Frank Lloyd Wright and it bears the indelible stamp of a strong personality. It is a sound, comfortable, harmonious mode suitable to a prairie country and the extended roofs, though a bit affected, add charm and novelty to the structure. John S. Van Bergen,

a pupil of Wright's and son of the sculptor who fashioned the figures for the great architect's work, has an exhibition of cottages, farm houses, country and suburban homes in this style that are certainly eloquent of unpretentious prosperity and quiet good taste, to say nothing of the spirit of home.

The Colonial, Spanish Mission, and Chicago styles may be regarded as native to our soil and characteristic of the different localities of this wide-spreading country. Recently these modes have found the English cottage and country home encroaching upon their popularity. Indeed English residence architecture is conceded by masters of the craft to be unsurpassed for beauty, general utility and dignity, and, like English period furniture, it is growing in favor daily among American home makers.

In Tallmadge & Watson's sketch of a house for Christian Wiehe, we see this mode exquisitely exemplified in a manner which recalls some of the work of Bailey Scott. The house of Boardman Robinson by Albro & Lindberg of New York and the

residence and gardens submitted by Alexander C. Eschweiler of Milwaukee also exhibit the calm dignified lines of the English residence, at home in an Anglo-Saxon civilization, though upon American soil. That the interiors of these houses are by far better planned for the comfort and convenience of living than are those of our British cousins goes without saying, so superior are American architects and builders in these matters as in those of lighting, heating and plumbing.

Schmidt, Garden & Martin, architects, Chicago, have a beautiful exhibit, including some modern apartment buildings and a group of stately dwellings, among which we note that of Cyrus H. McCormick at Lake Forest, Ill., which has a delightful home atmosphere not always predominant in the mansions of millionaires. The three views of the Thome residence at Lake Forest designed by Otis & Clark reveal the beauties of Italian architecture and its completeness from every viewpoint.

Apartment buildings as well as fine residences and cottages deservedly command the best talents of the architect in a day and community so large a percentage of whose population nest therein like martins in a bird house. This present exhibition is not lacking in attractive designs, for these multiple homes, among which the building at 1550 North State Parkway by Marshall & Fox, Chicago, deserves study and comment. Edwin A. Seipp presents another well planned structure of this kind whose supreme interest is in the beautiful entrance. The dignity and harmony of its construction and ornament produce an impression of the best neighborhoods.

Chatten & Hammond showed a drawing of a three-story building of some extent and area to be erected by F. H. Hardy in the Streeter territory at Walton Place, the coming fashionable neighborhood of Chicago. The arrangement of the entrance set back, as it were, between the wings of the building affords south light in the row of

wide many-paned windows at the left and increases the light of the building generally.

Among public buildings, churches, clubs, universities and the like, the proposed Michigan Union for Ann Arbor by Pond & Pond, Chicago, the High School at Pontiac, Mich., and the Wartburg Seminary, Dubuque, Iowa, by Perkins, Fellows & Hamilton, Chicago; the Mohammed Temple at Peoria, by Hunt & Emerson, of Peoria; the Young Women's Christian Association Building, by George Awsumb, of Chicago; the Sears, Roebuck & Co. plant, and the Reid-Murdock building, by George C. Nimmons, of Chicago; the plan for the Michigan Boulevard link, by A. M. Rebori, Chicago; the recreation pier now under construction in Chicago harbor, from designs by Charles S. Frost, and the noble church edifices of Lowe & Bollenbacher, Chicago, and Bertram Grosvenor Goodhue, New York, might be mentioned as of interest and importance architecturally and otherwise. The Michigan Union plan before mentioned is stupendously in keeping with the greatness of the school for which it is intended. Contrasted with it Wartburg Seminary exhales the quiet sheltered charm of the smaller school with its more personal associations.

The Mohammed Temple of Peoria is appropriately Oriental, its massive yet intricately constructed portal being the center of attraction. The rounded domes of its towers repeat the semi circular motif of the roof above its auditorium, a form which appears again in the little roof of a projecting window. In his design for a Young Woman's Christian Association building, Awsumb has achieved the well nigh impossible in an institution which has the air of home, a fine old square mansion with a cupola. It looks to be a place where kindness, courtesy and home virtues generally might thrive. The Sears-Roebuck Seattle plant is much like the one in Chicago and while plain and square, is yet harmonious

and as over-awing as the magnitude of the business it houses. The Reid-Murdock building, much discussed for the beauty it lends to the river front, may be studied here in detail, and the beauty of the brick work with its deep-raked joints and insets of ornamental tile may be fully understood and appreciated.

The Michigan Boulevard plan of Rebori, while only a fancy which has not so far been destined to be carried out, is nevertheless full of suggestions that would add interest and beauty to the thoroughfare. The recreation pier, being a well nigh accomplished fact, its plan justifies study. At its entrance lies the great municipal convention hall of the Association of Commerce with a capacity exceeding that of the Coliseum. The long approaches, promenades and terraces of the pier with the pavilion afford room for 40,000 pleasure seekers to enjoy music and lake breezes without crowding.

The Chicago Municipal Tuberculosis Sanitarium, designed by Otis & Clark, surprises the average onlooker both by reason of its extent and scientific arrangement, as shown in the bird's-eye view and drawings in detail. George C. Nimmon's design for the Flossmoor Country Club is so enchanting with its Italian inner court that it seems positively unfortunate that economy should have prevented the carrying out of this plan.

Among exquisite contributions to architectural ornament we cannot forget the panels by the Northwestern Terra Cotta Co., beautiful alike in design and in tone, nor the sculptures by Beil & Hermant for the Cathedral at St. Paul, Minn., and for the Rosehill mausoleum.

Touches of fine art were lent to the exhibition by the lovely little moist water colors of E. S. Campbell of the Art Institute over whose work architects enthused, by the unusual and colorful inlaid wood panels designed by Frank Brangwyn and Henry Reuterdaahl and executed by A. J. Rowley, the beautiful sketches by Earl H. Reed, Jr., of notable buildings in Paris; the curious

decorations in geometrical shapes arranged pictorially by J. W. Norton for the Midway Gardens; the drawing by Joseph H. Pennell, of Fulton Street Tower, New York, and the sculptures by Karl Bitter for the Carl Schurz Monument, beside the decorations by Milton Bancroft, F. V. Dumond, Childe Hassam and others for the Panama-Pacific exhibition.

The finished and irreproachable renderings of Allen M. Weary and Lawrence Buck are matters which call forth the respect and admiration of the craft and the enthusiastic enjoyment of all who appreciate the delicately beautiful. It is indeed doubtful if in their own line these men could be surpassed. Buck's lovely little sketches of his own designs for houses and gardens are exquisite as pictures as well as accurate architectural drawings.

The school exhibitions were extensive and absorbing, all the foremost architectural schools of the country being represented with studies and plans for residences or large public works. Among these the design for an American embassy at Rome by L. C. Rosenberg of the Massachusetts Institute of Technology who won the 1914 traveling fellowship is notable for its majesty and grace.

The winning drawings for the Chicago Architectural Club's traveling scholarship competition of the year, were those of a pleasure garden on the lake, by Fred M. Hodgdon.

"But still a ruby gushes from the vine
And many a garden by the water blows"
dimly rises in the mind as one contemplates this design for a summer garden running back to the water's edge. Its inspiration would seem to be Spanish or Italian, in keeping with the spirit of gaiety supposed to characterize the Latin temperament. As this prize, donated by Chas. M. Wooley of the American Radiator Co., consists of funds for European travel it may be some time before the lucky winner shall enjoy the fruits of his victory.